

SECTION III, N<sup>o</sup> 26.

CHARLES HALLÉ'S  
PRACTICAL  
*Pianoforte School.*

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THE HARMONIOUS BLACKSMITH  
AIR WITH VARIATIONS

in E major

BY

G. F. HANDEL.

*Ent. Stu. Hall.*

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*Ch. Hallé*  
*Price 4<sup>s</sup>/6*

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*Regent Circus, Oxford Street, London,*  
*Cross Street, and South King Street, Manchester.*

# PREFACE.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers and calculated to guide Students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the Rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises, written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the Piece until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this, more than in any other matter. Every note therefore will be fingered, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the Thumb and fourth Finger.

All Turns, Shakes, Appoggiaturas, and other Ornaments, will be clearly explained in foot-notes whenever their proper execution may be doubtful; and in the more advanced Pieces there will be found, in brackets, supplementary signs of expression, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility and as my interpretation of the masterpieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise; the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault, and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication which the long and intimate relations I have had with Messrs. FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "PRACTICAL PIANOFORTE SCHOOL" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.



## THE HARMONIOUS BLACKSMITH.

in E major.

HANDEL.

*M.M.* (♩ = 46) (♩ = 56)AIR.  
ANDANTE.

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The key signature is E major (three sharps). The tempo is marked "AIR. ANDANTE." and the metronome markings are "M.M. (♩ = 46) (♩ = 56)". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *(mf)*, *(dolce)*, *(p)*, and *(pizz)*. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and repeat dots.

## VAR: 1.

M.M. (♩ = 46) (♩ = 56)

The musical score consists of six systems, each with a piano (p) and violin (v) staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is marked with various dynamics and performance instructions:

- System 1:** Starts with a forte (f) dynamic. The piano staff has a crescendo (cres.) marking. Fingerings are indicated by numbers 1-4 above notes.
- System 2:** Features a piano (p) dynamic. The piano staff has a crescendo (cres.) marking. Fingerings are indicated by numbers 1-4 above notes.
- System 3:** Features a forte (f) dynamic. The piano staff has a crescendo (cres.) marking. Fingerings are indicated by numbers 1-4 above notes.
- System 4:** Features a piano (p) dynamic. The piano staff has a crescendo (cres.) marking. Fingerings are indicated by numbers 1-4 above notes.
- System 5:** Features a piano (p) dynamic. The piano staff has a crescendo (cres.) marking. Fingerings are indicated by numbers 1-4 above notes.
- System 6:** Features a piano (p) dynamic. The piano staff has a crescendo (cres.) marking. Fingerings are indicated by numbers 1-4 above notes.

The score includes numerous slurs, ties, and fingerings, indicating a highly technical and expressive piece.

*M. M.* ( $\bullet = 46$ ) ( $\bullet = 56$ )

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes, often marked with fingerings (1-4) and breath marks (+). The voice part is in the right hand, using a single treble clef. It features a melody with many beamed notes, often marked with fingerings (1-4) and breath marks (+). The score includes a variety of musical notations, including slurs, ties, and dynamic markings like *(cres.)*. The piece concludes with a final chord in the piano and a final note in the voice.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some slurs and ties. The accompaniment features a steady eighth-note pattern in the left hand, with some chords and rests. The score is divided into two systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written in a clear, legible style, with standard musical notation and symbols.

[illegible]



*(dolce)*

see b

## VAR: III.

M.M. ( $\text{♩} = 52$ ) ( $\text{♩} = 63$ )

*(f)*

*(cres:)*

*(p)*

*(>)*

*(f)*

*(sf)*

*(sempre cres.)*

*(sf)*

Musical score for "L'Espresso" by Debussy, showing a piano and violin part. The piano part features a complex, rhythmic melody with many beamed notes and fingerings. The violin part is simpler, with a few notes and fingerings. The score includes dynamic markings like "(poco cres.)" and "(>) (dim.)".

*M.M.* ( $\bullet = 52$ ) ( $\bullet = 63$ )



## VAR: V.

M.M. ( $\text{♩} = 56$ ) ( $\text{♩} = 66$ )

[illegible][illegible]

The image shows a page from a musical score, likely for piano, featuring a complex, rhythmic melody. The score is written on two staves, with the right hand (treble clef) and left hand (bass clef). The right hand part is marked with *(sempre cres.)* and *(ff)* (fortissimo). The left hand part is marked with *(sempre cres.)* and *(ff)*. The score includes various musical notations such as notes, rests, and dynamic markings. The right hand part features a series of descending and ascending melodic lines, often with slurs and ties. The left hand part provides a rhythmic foundation with various note values and rests. The overall style is characteristic of Stravinsky's 'The Firebird'.